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# PIANOS

## ERNEST J. KNABE.

Senior Member of the Wel-Known Firm of Piano Manufacturers.

Mr. Ernest J. Knabe, senior member of the firm of William Knabe & Co., piano manufacturers, and one of the most public-spirited and highly-esteemed citizens of Baltimore, died at his home in that city on Tuesday, April 17, 1934, A. M. The news of his death created a deep impression in New York piano circles. We learn from the *Baltimore Sun* that he has been in ill health for two years. Acting on the advice of his physician he went to Europe in May, 1893. After treatment at the baths near Frankfurt-on-the-Main he continued his trip to Switzerland. In September last he returned home, seemingly greatly improved by his journey. He became a victim of the grip in December, however, and it materially impaired his strength, preventing active attention to his business. He had been in an unconscious condition since Monday night, and death came to him quietly while he was surrounded by his sons, Ernest and William, his sister, Mrs. Charles Keidel, his cousins, Miss Emma and Ferdinand Riman, and Dr. John Hemmeyer, his physician.

Mr. Knabe's business career was notably successful. He devoted much of his leisure to encouraging the study of music and the aiding of musicians, and the influence of the liberal policy he practiced has been a potent factor in the advancement of the art. Financial aid was frequently extended by him to the struggling artist, and the appeals of charity met with substantial responses. His home was always an artistic centre, and among his guests and friends were von Bulow, D'Albert, Gruenfeld, Tschakofsky, Nikisch, Pauline Lucca, Minnie Hauk, and other celebrated musicians and singers.

His father was the enterprising William Knabe, the German piano maker, who came to Baltimore in 1833, and four years later commenced the manufacture of pianos with Henry Gaebble, under the firm name of Knabe & Gaebble. In 1854 the firm name became William Knabe & Co. Mr. Ernest J. Knabe was born on Baltimore Street, near Liberty, August 16, 1837. He received his early education at Rev. Henry Scheib's Zion's school, North Gay Street, and later attended a business college. At the age of fourteen he began his apprenticeship in his father's piano factory, where he learned the working of every department so thoroughly that it necessarily had compelled he might easily have earned a livelihood as workman in any one of them. At the age of twenty-one years he became a member of the firm of Wm. Knabe & Co. His father died in 1884, and three years later Mr. Knabe married Miss

Laura Beck, daughter of Thomas Beck. Mrs. Knabe died in 1873, leaving two sons, Ernest and William.

On the death of William Knabe, Sr. in 1884, the business was taken up and continued under the same name by Ernest and William Knabe, sons of the deceased, and Charles Keidel, his son-in-law. Mr. William Knabe, Jr., died at Alton, N. C., in January, 1889, at the age of forty-seven. The firm of William Knabe & Co. has since been conducted by Mr. Ernest J. Knabe and Mr. Charles Keidel, assisted by the sons of the seniors—Ernest Knabe, Jr., William Knabe, Jr., and Charles Keidel, Jr. The same journal pays the following editorial tribute to his personal worth, which will be heartily coincided in by all who knew his true nobility of character:

Ernest J. Knabe was a central and conspicuous figure in business and social circles of Baltimore. He was not only a manufacturer, but a trained and skilled musician. As a manufacturer he gave employment to a large number of people, and carried the name and fame of Baltimore to every civilized land. His father, who was a native of Germany, started in this country the great industry with which his name is connected all over the world. His son, who has just died, was a fine type of the German-American stock, which has furnished to America a vast number of her most valuable and patriotic citizens. The firm of which he was the head has always been noted for its liberal dealings with its employees, and the close relationship and friendly feeling which existed between employer and employee has long been one of the most pleasing features of this great business. The result of that relationship has been the exemption of the firm from the labor troubles which embarrass so many large manufacturing concerns. In all matters tending to promote the welfare and prosperity of Baltimore Mr. Knabe took a leading part. As a musician he could appreciate real merit, and it is told of him in a quiet way he extended a helping hand to many who, through that help, were enabled to make their way in the world.

Strassberger's Musical Institute gave a splendid concert, on the 14th ult., in honor of Miss Lulu Vogt, that drew a crowded attendance, fully two hundred people being turned away. Clemens Strassberger's efforts in behalf of his institute are being appreciated for it is meeting with every success. For every department he has engaged the best teachers, who spare no efforts to effect the best results.

Miss Nettie Hale, a pupil of Prof. Nelson, is now soprano of the Grand Avenue Presbyterian Church. Geo. Dickson, basso of the same church, is also a pupil of Prof. Nelson.

Among the most pleasing studies for young players are those by Carl Sidus, ops. 500 and 501, published by Kunkel Bros.

## INDIAN MUSIC.

Miss Alice C. Fletcher, whose personal studies of Indian life have brought her well-deserved repute, gives her impression of Indian music in the *Century*.

It appears that they have no mechanism for determining a pitch; there is no uniform key for a song; it can be started on any note suitable to the singer's voice. Men with good voices take pride in accuracy of singing, and often have in their memories several hundred songs, including many from tribes with the members of which they have exchanged visits. The baritone voice among men, and the mezzo-soprano among women, are more common than the pure tenor, bass, contralto or soprano. As a rule, the Indian voice is reedy and steady in tone, and sometimes quite melodious in quality; but the habit of singing in the open air to the accompaniment of percussion instruments tends to strain the voice and to injure its sweetness. There is little attempt at expression by piano or forte passages, or by swelling the tone on a given note; but as the songs generally descend on the scale, there is a natural tendency to less volume at the close than at the beginning or middle part of the tune. The different qualities of male and female voices bring out harmonic effects, which are enhanced by the women's custom of singing in a high, reedy falsetto, an octave above the male voices. The choral generally presents two or three octaves, and one becomes conscious of overtones. Evidently, the Indians enjoy this latent harmony, as they take pride in it. They employ a kind of throbbing of the voice on a prolonged note, producing an effect similar to that obtained in vibrating a string of the 'cello by passing over it the bow in an undulating movement. In solo like the love-song, where there are sustained passages, the singer waves his hand slowly to and from his mouth to break the flow of the breath and to produce vibrations which seem to satisfy his ear. With the Indian the words of a song are to a considerable extent subservient to the music; even the entire absence of words does not seem to render a tune meaningless to him, while words clearly enunciated break the melody and disturb his enjoyment of the song. More than one Indian has commented on the music, saying, "You talk a great deal as you sing."

The native ear is precise as to time; a retard or occurs only in the mystery, dream and love songs; in any other, a variation of the value of a thirty-second or sixty-fourth of a beat is sufficient to throw the tune out of gear to the Indian. Syncopation is common, and the ease with which an Indian will sing syncopated passages in three-four time to the two-four beat of the drum is remarkable.

Uw Buelow remarked, "One must have much technique and then use it very little."

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## POPULAR SUNDAY CONCERTS.

The Third Popular Sunday Concert occurred on the 15th ult., at Exposition Music Hall, presenting an orchestra of fifty musicians, under the direction of I. L. Schoen, assisted by A. G. Robyn, piano; Miss A. C. Branson, soprano; Miss Eugénie Dussichal, alto; Mr. Otto Hein, tenor; Mr. Louis Bauer, bass; and Mr. Clara Streep, corset. The concert was a complete success, and afforded the audience a varied and interesting programme. Mr. Robyn's piano playing, which was the feature of the occasion, was eminently artistic, and drew from the audience the most enthusiastic applause which nothing short of an encore could subdue. Mr. O. Hein's tenor solos were delightful gems, and sung in magnificent style; whatever Mr. Hein undertakes he acquires himself of in the most artistic manner. Mr. Streep's corset selections were most pronounced successes, and showed him an undoubted artist. St. Louis is fortunate in the possession of such a player.

The Fourth Popular Sunday Concert was given at Exposition Music Hall on the 22nd ult. and was quite largely attended. To Mr. A. A. A. is due the credit of having bought a large number of tickets to help the good work in supporting the concert. A very pleasing programme was offered, of which the solo was Louis Conrath's piano concert in B flat minor, played by Mr. Charles Kunkel. It was accompanied with genuine enthusiasm, and both the composer and performer achieved a signal triumph. The audience, amid continuous applause, demanded the appearance of Messrs. Conrath and Kunkel, the latter of whom is a few felicitous remarks introduced the composer to the audience. The concert ranks with the best, nothing of recent years surpassing it. It is very melodious and wonderfully brilliant. Mr. Kunkel played in a manner worthy of his great reputation, giving the audience a treat long to be remembered.

F. Geib, the violin soloist, was received in the warmest manner, and proved himself an artist in every sense. He had to respond to the repeated demand for an encore. Mr. Geib should be heard more in concert; his magnificent playing and genial bearing have won him a host of friends.

Miss Jose Ludwig, the soprano, received a hearty welcome, and altogether captivated the audience by her splendid voice and charming personality. Her faultless method of singing and easy presence was a most faithful surprise to the audience, who were in praise and applause. Miss Ludwig is a pupil of Mrs. L. L. A. Peobies. We hope to hear more of her.

Mr. I. L. Schoen has proved himself an energetic and capable director, and deserves the hearty support of the music-loving public in his efforts to give Popular Sunday Concerts, with a magnificent orchestra of fifty musicians.

## SONATA.

The name "sonata" is derived from the Italian verb "sonare," to sound, and was originally applied to describe a piece which has to be played, not to be sung. The old sonata, as we have it from Bibbe, Kuhlman, Matheson, etc., contains the germs of the modern sonata, but not much more; it was, indeed, rather to be considered as a shorter suite, in so far as the first movement had a great analogy with the Allemande—the slower movement with the Sarabande, and the last or quick movement with the Gigue. It was Emanuel Bach who fixed the present form of the sonata; and, indeed, it may be asserted that even the greatest works of this kind by Beethoven are still founded or built on Emanuel Bach's original plan. Joseph Haydn, an enthusiastic admirer of Emanuel Bach, improved the sonata greatly; to such an extent that we could pass from Haydn's sonatas direct to those of Beethoven, in so far as the latter form a direct transition without the intervention of Mozart's sonatas as a connecting link. The modern sonata consists mostly of three or four movements. The first movement determines its character, and the following movements have to harmonize with it to be heightened and to supplement its effect. Each movement of the sonata must be able to form a separate whole, but each possesses an inner connection with other movements; just as we find in the phases and periods of development of our innermost feelings contrasts, and these will refer to its first or primary state. It may also happen that very opposite feelings suddenly appear and vanish again, without leaving any trace of the previous. Such contrasts have but sparingly been exhibited by our great composers. Judging from the psychological point of view, they consider them as extravagancies or indications of a state of feeling which is decidedly not healthy. Strange to say, our most modern music relies greatly on such effects; from which we may make a judicious estimate of the value of modern music as compared with our grand old classics.

His attempt to describe the respective characteristic expression of the movements of most sonatas, we shall find that the first movement, with its symmetrical beginning and broad designed form, presents the firm and solid basis on which is founded the whole subsequent formal and ideal development. The slow movement is intended to soften and tranquilize the mind previously excited by the first movement, where passion is the leading characteristic feature. The minuet or scherzo stands between these great and striking contrasts, and prepares the mind for the finale. The scherzo, with its quaint humor, has to reconcile us with the darker and passionate passages, wit and jest find here an appropriate field; and the composer has a welcome opportunity to show that, besides feeling and passion, he possesses also humor and an intelligent mind of joviality. It is the aim of the finale to develop to the highest point the character indicated and initiated by the first movement. Thus we find that the sonata contains all the necessary material for a regular physiological structure, and the production of a really good sonata is by no means the result of mere chance or accident; the work is founded on the basis of regular logical principles. The solo-sonata is like a mirror reflecting the innermost ideas and feelings which move the composer's heart; when these individual feelings, as in the work of our classic composers, are regulated and penetrated by deep study, by the discipline of strict rules, which oblige him to the composer, a work will be produced which is intelligible to every one.—E. Faurer.

P. G. Anton, Jr., the popular cellist, played in Alton at a recent concert and repeated his usual triumphs.

## CITY NOTES.

To Geo. McManus, the genius and enterprising manager of the Grand Opera House, is due in a large measure the success of the engagement of the Abbey-Grau Opera Co. in St. Louis. The local work of business management was done by Mr. McManus, who when he undertakes a thing, never lets go until he is sure every thing will come out on top. Mr. McManus' business abilities and indefatigable activity are well known, and few managers are more deservedly popular and have a wider circle of friends than Geo. McManus.

Alfred G. Robyn's comic operetta, "Beans and Buttons," was presented at the residence of Mr. August Gehmer, on Lindell Boulevard, to a select audience, under the auspices of the Valentine organization of the Rebeck Hospital. Messrs. Henry Gruffman, Charles Humphreys, Miss Ruth Thayer and Mrs. Josie Ludwig sang the roles.

Geo. C. Vich, the pianist, afforded the music-loving people of Jacksonville, Ill., a rare treat on the occasion of his recent concert there. He was received with every mark of enthusiasm.

J. M. North's beautiful song, "Sweet Vale of Neuchâtel," was sung with great success at the Philharmonic Concert, given on the 17th ult. Mr. North is a composer of considerable reputation, and is, besides, a pianist of recognized ability.

Two Afternoons of piano music were held at the studio of Miss Schaefer, 1412 Miller, on the 15th and 16th ult. The programmes arranged by these excellent teachers are always interesting, and were especially so on these occasions. The pupils participating played remarkably well and showed the earnest and progressive training of their masters. Misses Schaefer and Miller rendered "Preludium and Sarabande," by Wilson, and "Danse Macabre," by Saint-Saens, both piano duos, in their usual artistic manner.

On May 12th, at Entertainment Hall, Mrs. Mary Hogan-Ludlum, the popular elocutionist and actress, will give a beautiful entertainment, consisting of aesthetic gymnastics, tableaux, movements and statue posing. Singing and recitations will be interspersed. Mrs. Mary Hogan-Ludlum will be assisted by fifty young ladies dressed in Greek gowns, who will present a series of enchanting pictures not easily to be forgotten. Mrs. Mary Hogan-Ludlum is well known for her magnificent renditions and a great treat is assured. Miss Clara Stubbfield, the favorite pianist and accompanist, will have charge of the music.

An interesting musicale was given at the residence of Mrs. C. W. McClure, 465 West Bell Place, on the 18th ult. Numbers were contributed by Messrs. A. D. Weld, Chas. E. Meissner and Miss Bluthart. All present were handsomely entertained by the host and hostess, Mr. and Mrs. C. W. McClure, who are closely housed.

Mrs. Regina M. Carlin, the popular supervisor of music in the Public Schools, is accomplishing much toward the advancement of music. Mrs. Carlin is a hard worker, energetic and ambitious, and is a composer of distinction.

At the last song service of the season, given at St. John's Episcopal Church, Dolman and Hickory Sts., the choir, composed of 40 voices, sang splendidly, and the whole work was given in a way which showed a careful training on the part of the choir. Mr. Mori has displayed special talent for church music, and his knowledge of counterpoint and his ability to write in a free and polyphonic style. We hope to hear the Psalm, which may be clasped with the best of a choir of such numbers and rendered by a large choir with full orchestra.

The Philadelphia Evening Telegraph, speaking of "The Princess Bonnie," the second work of the author of "The Little Tycoon," which was successfully produced at the Chestnut Street Theatre, Philadelphia, says that "the opera is marked throughout with that light and tuneful flow of melody which caught the populace in its forerunner, and some of the most successful numbers of this first work have, in a measure, been imitated. Admitting that the composition is much more aspiring than its predecessor, it is easily apparent that the music in both the operas could have been formulated only by one mind, and that Spencer's."

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# SPINNING SONG.

8

(SPINNERLIED.)

Louis Conrath. ✓

Notes marked with an arrow (↘) must be struck from the wrist.

Allegretto. ♩ = 72.

Cantabile.

The musical score is written for piano in 3/8 time, key of D major (indicated by two sharps). It consists of four systems of music. The first system begins with a 'Cantabile' section. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The score includes various musical notations such as notes, rests, and fingerings (1-5). Arrows (↘) indicate notes to be struck from the wrist. The score is arranged in four systems, each with a treble and bass staff. The first system includes a 'Cantabile' section. The tempo is marked 'Allegretto' with a quarter note equal to 72 beats per minute. The score includes various musical notations such as notes, rests, and fingerings (1-5). Arrows (↘) indicate notes to be struck from the wrist.

[illegible][illegible][illegible]

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part features a steady eighth-note accompaniment in the left hand and a melody in the right hand. The voice part enters in the second measure of the first system and continues through the fourth measure. The melody is simple and catchy, with a clear phrase structure. The piano part provides a harmonic and rhythmic foundation for the voice.



# MESSAGE OF THE ROSE.

## RONDO.

Louis Conrath.

Notes marked with an arrow (↖) must be struck from the wrist.

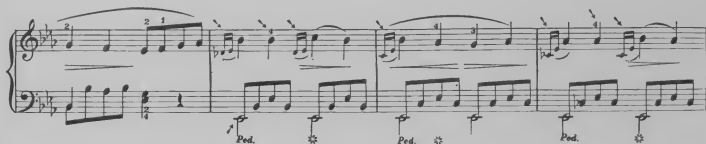
Moderato. ♩ = 112.

The musical score is written for piano and bass. It begins with a tempo marking of 'Moderato' and a quarter note equal to 112 beats. The key signature has two flats (B-flat major). The piece is in 2/4 time. The score consists of five systems of two staves each. Various musical markings are present: 'Moderato' at the beginning, 'a tempo' at the start of the second system, 'ritard.' (ritardando) above the first staff of the second system, 'cresc.' (crescendo) below the first staff of the second system, 'a tempo, animato' above the first staff of the third system, 'ritard.' below the first staff of the third system, and 'mf' (mezzo-forte) below the first staff of the third system. Fingerings are indicated by numbers 1-5. Articulation marks (arrows) are placed above certain notes. The piece ends with a final cadence in the fifth system.



*a tempo,  
animato.*





# WOOD NYMPH.

## MAZURKA.

Notes marked with an arrow (↘) must be struck from the wrist.

Louis Conrath. ✓

Allegretto. ♩ = 128.

The musical score is written for piano and consists of five systems. Each system contains a treble staff and a bass staff. The treble staff contains the main melody, which is characterized by frequent slurs and specific fingerings (1, 2, 3, 4, 5). Arrows (↘) are placed above several notes in the treble staff, indicating they should be struck from the wrist. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#). The tempo is marked 'Allegretto' with a metronome marking of 128 beats per minute.





# SWEET MEMORIES.

*LOVE'S DREAM AFTER THE BALL.*

*Alphonse Czibulka.*

Transcribed by

Charles Kunkel.

*To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.*

Allegretto.  $\text{♩} = 60$ .

*misterioso.* with soft Pedal.

*misterioso. with soft Pedal.*

Handwritten musical score for a piano piece. The tempo/mood is marked "misterioso. with soft Pedal." The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The piece begins with a series of chords and single notes, including a triplet of eighth notes marked "pmp". The notation includes various fingerings and articulations. The piece concludes with a final chord marked "poco ritard." and a fermata.

Singing.  
Very dreamy.

Handwritten musical score for a piece marked "a tempo." The score is written on a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo marking "a tempo." is written above the staff. The music consists of several measures, with some measures containing triplets marked with a "3" and a wavy line. Pedal points are indicated by "Ped." at the bottom of the staff. The score is written in ink on aged paper.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a vocal melody. The piano part is in 3/4 time, with a key signature of one flat (B-flat). The vocal melody is in 4/4 time, with a key signature of one flat. The score includes a piano introduction, a vocal melody, and a piano accompaniment. The piano introduction is marked 'Ped.' and the vocal melody is marked 'Ped.'.

releaso soft

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

mf pedal. cresc. dim. pp ritard.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo. pp with soft pedal.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

ritard.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

more animated.

*f* release soft pedal.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

*cresc.*

Ped. Ped. Ped. Ped. Ped. Ped.

*molto ritard.*

Ped. Ped. Ped. dim. Ped. Ped.

*Tempo I.*  
*a tempo.*  
*ppp*  
with soft pedal.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1530 = 8



First system of piano music. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. Fingerings 1, 2, 3, 4, 5 are indicated above the treble staff.

Second system of piano music. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff.

Third system of piano music. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. A *Filard* marking is present above the treble staff. A *f* dynamic marking is present at the end of the system.

Fourth system of piano music. Treble and bass staves. Pedal markings (Ped.) are present under the bass staff. A *a tempo.* marking is present above the treble staff. A *release soft pedal.* marking is present under the treble staff. A *f* dynamic marking is present at the end of the system.

Fifth system of piano music. Treble and bass staves. The treble staff features a rapid sixteenth-note passage with fingerings 1, 2, 3, 4, 5 indicated. The bass staff has a long note with a pedal line.

Sixth system of piano music. Treble and bass staves. The treble staff features a rapid sixteenth-note passage. The bass staff has a long note with a pedal line. A *ppp* marking is present under the treble staff. A *ppp with soft pedal.* marking is present under the bass staff.

θ In dreamland.

Moderato amoroso.  - 108.

Moderato amoroso. 108.

The musical score is for a piece in 2/4 time, marked 'Moderato amoroso' with a tempo of 108. It features a treble and bass staff. The treble staff contains a continuous eighth-note melody with various ornaments (trills, grace notes) and fingerings (1, 2, 3, 4, 5). The bass staff has a simple accompaniment of quarter notes, with a 'soft pedal' instruction at the beginning. Pedal points are indicated by 'Ped.' and star symbols at the bottom of the bass staff, corresponding to specific notes in the accompaniment.

Musical score for "The Little Boat" by J. S. Gershwin. The score is in 3/4 time, key of D major, and consists of 12 measures. The melody is in the right hand, and the bass line is in the left hand. The piece is marked "Ped." (Pédale) and "P" (Piano). The score includes fingerings and articulation marks.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece is marked with a tempo of 'Allegretto' and a 3/4 time signature. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano). Pedal points are indicated by 'Ped.' with a star symbol. The piece concludes with a double bar line and repeat dots.

release soft prelude.

dim.

Ped. Ped. Ped. Ped. Ped. Ped.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef with a key signature of two sharps (F# and C#). The lower staff is in bass clef with a key signature of two sharps (F# and C#). The music is written in a common time signature (C). The melody in the upper staff consists of eighth and sixteenth notes, often beamed together. The bass line in the lower staff provides a harmonic accompaniment with notes and rests. Below the staves, there are several measures of rests, each marked with a 'Ped.' (pedal) symbol, indicating where to depress the sustain pedal.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. The score is for piano and includes a pedal section. The piano part features a melody with various ornaments (accents, mordents, grace notes) and a bass line with a 'Ped.' marking. The pedal section is marked 'Ped.' and includes a 'with soft swell.' instruction.

First system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., \* Ped., Ped., Ped., Ped., Ped.

Second system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped., Ped.

## Tempo L

*f* release soft pedal.

*ppp*  
with soft pedal.

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

release soft pedal.

*f* *cresc.* *molto rit.* *dén.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

a tempo.

9

*ppp* with soft pedal.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*ritard.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

per. - - - den - - - do - - - st.

*ppp* *ppp* *ppp*

# SPARKS.

J. W. Boone.

Vivo.  $\text{♩} = 70$ .

Secondo.

The musical score is written for piano and bass. It begins with a tempo marking 'Vivo.  $\text{♩} = 70$ .' and a 'Secondo.' section. The first system shows a piano part with a triplet of eighth notes and a bass part with a triplet of eighth notes. The second system continues the piano part with a triplet of eighth notes and the bass part with a triplet of eighth notes. The third system shows the piano part with a triplet of eighth notes and the bass part with a triplet of eighth notes. The fourth system shows the piano part with a triplet of eighth notes and the bass part with a triplet of eighth notes. The score includes various musical notations such as triplets, crescendos, and pedal markings.

# SPARKS.

3

J. W. Boone.

Vivo.  $\text{♩} = 76$ .

Primo.

The musical score is written for piano and includes the following details:

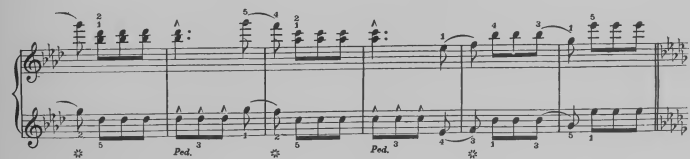
- Tempo and Meter:** Vivo,  $\text{♩} = 76$ . The time signature is 2/4.
- Staffing:** Five systems, each with a right-hand (treble) and left-hand (bass) staff.
- Right-Hand Part:** Features intricate rhythmic patterns with frequent beaming of sixteenth and thirty-second notes. Fingerings (1-5) are indicated above many notes.
- Left-Hand Part:** Provides harmonic accompaniment with chords and moving lines.
- Dynamics:** Includes *f* (forte), *p* (piano), and *cresc.* (crescendo).
- Pedal:** Markings for the sustain pedal are indicated as "Ped." with a star symbol.
- Key Signature:** Three flats (B-flat major or D-flat minor).





Primo.

5



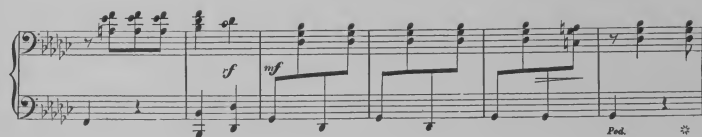
First system of musical notation. The right hand (treble clef) plays a melody in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final half note G4. The left hand (bass clef) plays a bass line in G major, starting with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, and a final half note G2. Dynamics include *f* (forte) and *cr.* (crescendo). Pedal points are marked with "Ped." and a star symbol.

Second system of musical notation. The right hand continues the melody with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final half note G4. The left hand continues the bass line with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, and a final half note G2. Dynamics include *f* (forte). Pedal points are marked with "Ped." and a star symbol.

Third system of musical notation. The right hand continues the melody with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final half note G4. The left hand continues the bass line with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, and a final half note G2. Dynamics include *f* (forte). Pedal points are marked with "Ped." and a star symbol.

Fourth system of musical notation. The right hand continues the melody with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a final half note G4. The left hand continues the bass line with a half note G2, followed by quarter notes A2, B2, C3, B2, A2, G2, and a final half note G2. Dynamics include *f* (forte). Pedal points are marked with "Ped." and a star symbol.





Primo.

9

mf

Ped.

cresc.

Ped.

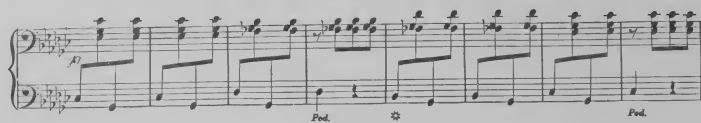
f

Ped.

Ped.

cresc.

Ped.



Primo.

11

First system of music. Treble clef, key signature of two flats (B-flat, E-flat). The melody consists of eighth and quarter notes. Dynamics include *f* (forte) and *cresc.* (crescendo). Pedal points are marked with "Ped." and a star symbol in the bass line.

Second system of music. Treble clef, key signature of two flats. The melody features a triplet of eighth notes. Dynamics include *f* (forte). Pedal points are marked with "Ped." and a star symbol in the bass line.

Third system of music. Treble clef, key signature of two flats. The melody includes a triplet of eighth notes and a half note. Dynamics include *f* (forte). Pedal points are marked with "Ped." and a star symbol in the bass line.

Fourth system of music. Treble clef, key signature of two flats. The melody includes a triplet of eighth notes and a half note. Dynamics include *cresc.* (crescendo). Pedal points are marked with "Ped." and a star symbol in the bass line.



Musical score for Primo, page 13. The score consists of five systems of piano music. Each system has a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The first system starts with a forte (*f*) dynamic and includes a "Ped." marking. The second system features a "8..." marking above the treble staff and includes "Ped." and *p* markings. The third system includes a *p* marking. The fourth system includes a *f p* marking and a "Ped." marking. The fifth system includes a *cresc.* marking and a *f* marking. The score ends with a "Ped." marking and a final chord.

The image displays a piano score for the second system of a piece, consisting of five systems of music. The notation is in bass clef and includes various musical elements such as triplets, slurs, and dynamic markings.

**System 1:** Features a series of chords and single notes, with triplets indicated by a '3' over the notes.

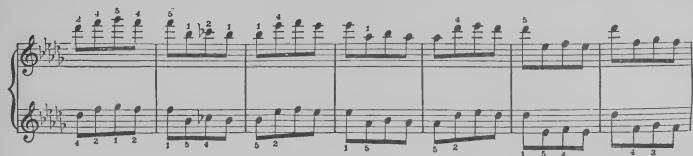
**System 2:** Continues the melodic and harmonic development, including a triplet of eighth notes.

**System 3:** Includes a triplet of eighth notes and a dynamic marking of *f* (forte).

**System 4:** Shows a more complex melodic line with slurs and a dynamic marking of *f*.

**System 5:** The final system on the page, featuring a triplet of eighth notes, a dynamic marking of *ff* (fortissimo), and a pedal point marked 'Ped.'.

At the bottom center of the page, the text "15 27 - 14" is visible.



## THE CULTURE OF THE EMOTIONS.

"The more intellectual an art is," says Ernest Newman, in the *New Quarterly Musical Review*, London, "the more possibly there is to be gained from it passing from the least to the potential into the actual—of emerging from the artistic atmosphere into the blood of men. All things considered, a man perpetually engaged in thoughts is more likely to live rightly than not only the man possessed with evil thoughts, but the man occupied with his thoughts at all, and from his own course the major portion of his life being spent in moods that depend for their very existence on an acquiescence in the deep moral courses of things, he has less of mere time for abstract thought than the other. It does not follow that because he is generally occupied in thinking clearly that he will be a thoroughly mental being, but there is a possibility that he will be physically permeated by the ideas one constantly lives with, and so the possible circle of non-virtue into which he might relapse is limited for him by his very constitution, remodelled as this has been by the pressure of a life from within resisting and modifying the pressure from without. Similarly, long intercourse with any medium, artistic or otherwise, that persistently reiterates clear ideas, is likely to result in the effusion of the blood with the life going on within the brain, passing from the intellectual to the sources of moral life, and a deeper distaste for courses of action instinctively felt to be making for moral decay. And accordingly to the measure with which clear thinking has been carried on, the passage into the blood, into right feeling, will the moral life of the individual be predominantly healthy or unhealthy. With the assimilation of life has perfect and complete moral sanity will be the result; where it has been only partial or imperfect there will be a fluctuation between moods of healthiness and morose and morose and morose. The healthiness of moral, as of physical, life depends on the individual acting in accordance with the laws of nature, and it is likely to be the result of the assimilation of life largely developed as to impede the growth of all the rest where one passion prevails so dominantly that this passage from thought to feeling is impeded. Where a sanity of moral life, seen to be sanity in thought, is hindered from incorporation into the blood by a nervous condition so abnormal that the mind remains healthy can be only a temporary course with high thoughts, and a clear recognition of the intellectual and moral value of them, will not always insure, and may even impede, the result. The problematical is this sanity when the prevailing influences of a man's life are not intellectual, but emotional, and where the bearing of the emotion upon the great issues and involutions of life is difficult to follow."

"Such a condition is revealed in music. While a mental training of some kind is necessary, it is carried on in most individuals by constant association with philosophy or poetry (an escape from the vital connections of the thoughts being almost impossible), a man may spend his whole life in listening to even the greatest music without the faintest approach to assimilation of the spiritual harmonies underlying the amalgamation of form and idea, and in music, which makes criticism by the same methods as in the other arts in many ways inapplicable, has the further effect of creating a mental state in which the majority of hearers that is most confused, and there is no recognition of the dual life that is in the music and that ought to create a dual impression in them. They cannot get beyond the surface sensation the sensuous form from the intellectual idea. Not that they should fix, of course, on a definite set of ideas as being shown in the music, but they should recognize that partly hidden, partly revealed in the music is the life of the composer—his spiritual history, his conception of the world, his philosophy. What follows from this inability to distinguish? Naturally, inability to weigh, to judge, to criticize, to compare. If the emotional world of the composer comes to them in such a confused and confused manner, comparison with other emotional systems, derived from concrete study and held in the mind in clearly defined forms, how can they judge of the sanity or sanity of the ideas that are coming to them so dimly and so vaguely?"

Music expressing an intellectual conception above the sensuous plane, and being so, is not understood by the moment, passes off utterly unassimilated by them, while music that has its root in a nature sensuous to the very core plays with the facile power upon their own sensuous nature, and is ninety per cent. of people who are "fond of music," as they phrase it, it is safe to assert that only the sensuous is assimilated, falling into the habit of being prepared for its reception by all the habits of life. Herein, then, lies a great and real danger. If the overdevelopment of any one faculty, and the neglect of healthy life, is there no injury to be feared from an overdevelopment of the faculty that finds its pasture solely in the sensuous side of music? What are the results observable by any one who looks at the world closely at those of his associates who exhibit this

phenomenon? In a mild form indolence, lack of initiative, cessation of interest in the active form of life. In a more pronounced form, sensuality, lack of moral restraint, suburgence of finer feelings. In a third form, the intellect in music may be seen to co-exist with the lowest of moral and intellectual moods, the sensuous, as was said above, entering the mind without the mind without the companionship of the spiritual.

Is there a remedy? Apparently, only the allopathic one of creating in the mind a state of mind the direct opposite to this sensuous absorption. The remedy would be to so train his mind as to enable him to lift music into a higher intellectual plane, and to so create a state of mind that is to give him in his mind as poetry objective literature generally. We have seen that the intellectual unmistakably is the objective of concrete speech, and is available for any man not to recognize both the effect of the work on himself and its connection with the life around him, so that whether he is suffering from the strength of it or not, he at least has the opportunity of assimilating it. When once a man can view music as analytically as poetry (making allowance, of course, for the effect of the music on the mind), he has attained to another plane in the philosophy of life. He has learned to travel back through the sensations of the music to the conditions of the mind that have it. He can follow the workings of the musical intellect as clearly as formerly he could follow those of the poetical or philosophical intellect. He has found the source of his being, and he has found a perspective; in a word, he is able to criticize. And his criticism will extend not only to the objective of the music, but to the subjective of it. He will give his opinion of the music as art there will be the much more valuable one of the music as life. He will know its relative worth as an aid to rational and healthy living. With a clear eye with which to look upon all the parts of him, the divided man may become one again. The modern voluntary, the modern man, is not a unit, is not a single character. Let him once see clearly what it is that comes to him through music, let him trace unerringly the march of it through mind and body, and he will find himself a balanced man again. Without some such culture of the emotions as this, our susceptible modern world will be exposed to a further and further increasing danger. It is warned and it will proceed to ranker and ranker decay. With such a culture will probably come an emotional and intellectual balance, a sane knowledge of ourselves and a healthier sane life.

## 4-11-94.

The above mysterious and rather cabalistic figures have been making their appearance during the past few months in the music trade press, and dealers as well as manufacturers have been puzzled to know what the significance of these figures was.

In the *Musical Courier* is found a solution of the mathematical problem in the shape of a full-page advertisement issued by the Briggs Piano Company, of Boston, who are the first ones to enter the field and appropriate the three figures. They now belong to the fact and will be added to the list of "pianos. That is to say, it is really one style of Briggs upright, which when made of walnut is 4, made of mahogany, 11, and made of rosewood, 94. Among the satisfactory reminiscences of this paper, says the *Musical Courier*, to be able to point to its old record of approval of the Briggs pianos, and that the Briggs Piano Company, a dozen years ago, observed the evolution of the instrument with great care and interest, and have given to it many colorful and beautiful touches of color and design. Having watched the instrument during all this period until now, we are prepared to state that the Briggs Piano Company are at present making the best line of pianos ever out of the factory, and pianos, by the way, that are endowed with superb qualities.

In the willing and ready to place our opinion and judgment regarding the Briggs piano in juxtaposition to that of any authority, proclaiming it at the same time to be one of the best uprights of the day. We say, as we say, we say, we say, we say, this, and stand by this opinion, prepared to prove it, if challenged.

At a recent meeting of the Briggs Piano Company, has just been held, at which Mr. C. C. Briggs, Sr., was elected president; E. W. Furbush, formerly of the Briggs Piano Co., and now of the Briggs Piano Co., was elected secretary; and F. D. Fish, treasurer. Mr. Briggs has just celebrated the forty-second anniversary of his marriage, and although he is seventy years of age, he is as vigorous as a young man, and the factory, being seen every day with his apron on and working at his bench on scales and patterns, overdevelopment of any one faculty after detailed study throughout the factory. The business of the Briggs Piano Co. is in splendid condition, considering the condition of the times, the fact due to the well-known fact that the men now at the head of this enterprising firm.

## CITY NOTES.

Mr. Charles S. Reed, the genial and popular piano salesman, has again associated himself with W. T. Bobbit, whose store and residence, 221 West house, 221 West house, where he has full charge of the retail department, and will be pleased to meet his many friends. W. T. Bobbit is the western representative of the world-renowned Weber, Decker & Son, Kutzmann, Wheelock, Behning and Stuyvesant pianos, and the celebrated Story & Clark organs. He is always invited to call and inspect the magnificent stock.

Eugenia Williamson, B. E., and some of her advanced pupils in elocution, gave a most interesting programme at Pickwick Theatre on the 17th ult. Miss Williamson, a well-known reputation as a teacher and elocutionist drew out a large and appreciative audience. The efforts of the pupils were awarded well-deserved applause, and received great credit upon Miss Williamson's thorough manner of teaching. Miss Williamson favored the audience with three numbers, in which she maintained her reputation for the best work. Miss Nellie Paulding, the accompanist, performed the "Spinning Song," by Wagner-Liszt, in admirable style.

Chas. E. Meissner, of 2843 Market Street, is a promising pupil of Prof. Nelson, the well-known vocal teacher.

Miss Katie Jochum, the pianist and teacher, will give a public musicale at her residence, 1905 Lami Street, on the 12th inst. Miss Jochum's well-known ability and her well-known reputation as a teacher will make the occasion an interesting one.

Hamilton Council, of the Royal League, gave a very creditable entertainment at Rose Hill Hall on the 16th inst. Among the taking numbers of the programme were Mrs. M. M. Kowalsky's Spanish piano duo, played by Mrs. F. S. Fish and Miss Florence Hammon, and "Home, Sweet Home," piano solo, played by Charles Kunkel.

A. D. Weld, the baritone, sang with great success at a reception given by Franklin Council, Legion of Honor, on the 10th ult., at the Liederkreis.

Mrs. Emily Boeddecker, teacher of piano, will give a public recital at her residence, 1310 Sidney Street, on the 10th inst. Mrs. Boeddecker will contribute to an enjoyable and well selected programme. Mrs. Boeddecker is a thorough and painstaking teacher.

Wesley M. De Voe, the artist, has removed his studio from 1110 Broadway to Room 301 Pope's Theatre Building. Mr. De Voe is one of the leading artists here, and has executed magnificent work in pastel portraits, oil, crayon and water colors. Those desiring artistic photographs should call upon Mr. De Voe.

Mrs. Nellie A. Parsell, of Litchfield, Ill., resigned her position as organist at the Presbyterian Church, and left for Germany, where she expects to spend some time studying music under the best teachers.

## EXCLUSIVELY FINE TAILORING.

Frank D. Thompson, for nearly eighteen years at 623 Olive Street, has in order to get more room and more light in which to show goods in their true colors, removed to apartment 20, in the Commercial Building, on the corner of Olive and Second Streets, and Olive and Streets on the Second Floor. An incidental advantage of Mr. Thompson of no little importance to his patrons, is that he is now in a position to daily look up at the clock on the above corner cannot fail to see the bold silver letters of Thompson the Tailor on his show window. This concern, while doing business in the old building, was always means exorbitant in prices. When one considers the excellence of work and material and the perfectness of the goods, the prices were so fast and so good that on an outfit for cheaper work and cheaper goods; in fact, the old store works well here—the best is the cheapest.

Mr. Thompson has a large city trade and also does considerable business with the outside world. His local patrons are among the best-dressed men of the city. They are so well dressed that they are a challenge for business wear, including a full line of Scotch suitings in colors that are worn extensively at the large cities of the East. As an artist of style Mr. Thompson stands second to none. The caption to this article, "Exclusively Fine Tailoring," has been so identified with Mr. Thompson's business announcement that it is now a part of the general public has about determined that he is entitled to a monopoly of this terse and fitting expression as a trade mark.

Three hundred and twenty-five books on musical subjects were published in Germany during 1893.

## OPERA AT THE OLYMPIC THEATRE.

For some time past Manager P. Short, of the Olympic, has been in correspondence with the management of the Duff Opera company, the best known light opera organizations on the road, looking towards an engagement of a month or more at the Olympic theatre. Mr. Short was successful in the negotiations and closed with the Duff company for an engagement opening Monday, May 6, to be continued for from four to six weeks. An attractive repertoire of light opera, the excellent and the excellence of the company engaged guarantees a fitting production. Manager Short pronounced that patrons of the Olympic theatre, in this engagement, make the discovery that this theatre is one of the coolest and pleasantest of summer resorts. In fact music made possible by the immense steam fan which keeps a constantly changing current of air through the theatre. The Olympic's supplementary season will end about the time the summer gardens are opening.

## AMERICAN COMPOSITIONS.

"So far as the public is concerned, it does not care in what country a composer is born so long as his work pleases. If a Christian should write an overture which has the brilliancy of the 'William Tell' overture, I think Mr. Thomas would begin playing it at once and keep on playing it—not because it was written by a Chinaman, but because it was good music. And the American public will go and hear music because they like it, no matter who may have written it. It is not because of any prejudice against the American composer emanates from the other American composer, who is simply interested in his own work and is anxious to be helpful to each other; and as a practical idea I suggest that every American composer should publish himself, and purchase a certain number of copies of the compositions of the other American composers, and see to it that they are properly disposed of. Then you will see how many good will be glad to try the American compositions and use them."—*E. Leising.*

## GEO. KILGEN &amp; SON'S NEW ORGAN.

An inaugural recital was given on the 26th ult. at St. Peter's Episcopal Church, Lincoln Boulevard and Spruce Avenue, by Mr. Alfred J. Rosen, organist, Mr. Charles Humphrey, Mr. Wm. M. Portelleau, Mr. Franklin S. Beckett, and a vested choir of forty-five voices on the new organ built by Geo. Kilgen & Son, of this city. The concert was a pronounced success in every regard, and the magnificence of the organ shown to an appreciative audience. The organ has three manual compass (C to C), 61 notes, pedal compass C to F, 30 notes, 41 stops, 2,011 pipes, eclipse wind indicator, and electric motor swing. The organ is in mechanical detail one of the most complete instruments in this section of the country. The specifications were carefully prepared by the builders, Messrs. Kilgen & Son, to secure as complete an organ as the space would allow, and also an instrument especially adapted to the edifice in which it is to be used. Consideration has been paid to the acoustics of the building, and the position that the organ occupies, necessitating a careful study to produce the proper effect, both in the choir and the body of the church. The organ is patent pneumatic on the great organ and its couplings, and Kilgen's improved tubular pneumatic on the pedal. The organ has harmonics by C. & C. electric motor. The voicing, upon which chiefly depends the success of the instrument, and to which it is by no means the least important, is specially worthy of notice. The builders having followed no particular school, have adopted the best of the English, German and French schools. The diapasons are of the full, smooth tone peculiar to the English builder, while the "string tones" are distinctly German, which, added to the fine quality of tone of the flutes and harmonic stops, together with the brilliant reeds, produce a grand, majestic and sonorous instrument, free from harshness. The aim of the builders was to produce an organ to be used to produce one of power and brilliancy, combined with fine tone effects; therefore the greatest care has been taken to obtain the best character of tonal quality throughout each register, and perfect blending in all. The workmanship and material are of the very best, and criticism of the organ from those having a knowledge of the King of Instruments.

According to an interview, Rubinstein is to retire from public life at once. The great pianist says he will pass the remainder of his days on his estate in Russia and that under no circumstances will he return to the concert stage as he has had enough of it.

## RICHARD WAGNER.

By Emil Zola.

A genius like Wagner, despot and all-powerful, is sure to exercise enormous influence on future generations. Thus in the Wagnerian age, the opera, so full, so complete, lords it over with paramount power to such a point that outside of it, for a generation, it will be impossible to create better work, or more original ones.

This is all very disquieting for French art. Lately the receipts at the opera were made public, and the largest receipts were reserved for the Wagnerian when Wagner's operas were performed. In the near future all our lyric theatres will produce nothing but the works from his repertoire, and the future will still further increase, and he will be the favorite and the tyrant of our lyric stage.

This state of things is naturally very distressing for our composers, many of whom will be forgotten when Wagner shall be at the height of his popularity. This may render some of our artists who have at heart the genius of our race. To take no notice of Wagner would be puerile. He has received the formula, and it is no longer permitted to accept any other. But, instead of stopping with him, you can go farther than he did—this is the only way out of the difficulty for our musicians.

I long for a French lyric drama, one which, mostly on the orchestra, which unfolds the situations and comments on the personages, leaving to the voice of the singer the duty of merely giving expression to the force of a lyric drama altogether human, not in the misty mythology of the North, unfolding itself among us in the realm of our sorrows and our joys. Not that I want an opera in frock-coat or in blouse—no; but instead of puppets, instead of the ever-recurring hackneyed events, I want to see on our stage a living being who shall rejoice at our joys and shall weep at our sorrows.

I would also like that every libretto should be interesting to the history of the nation, that it should clothe your personages in velvet or steel, but let them speak like men. I dream of a lyric drama having a history, having covered from the mystery or caprice. If our race is in this passionate burst of humanity, of which music should unfold the different passions. Musicians, if you would search into our hearts for the source of our laughter and of tears, even Wagner, the modern giant, would be dwarfed. Life, life everywhere, even in the world of song.

Once in a while one hears of Emil Sæver, the violinist, who was the first husband of Teresa Carreno, the pianist. He recently gave a concert in New York, and his playing was hardly the best. He certainly ranks among the half-dozen great contemporary violinists. He is a premier prix of the Paris Conservatory. Domestic troubles and disappointments have embittered the man, and he voluntarily expatriated himself and took up his residence in Vienna.

The Court Opera, Vienna, has 150 singers and 122 dancers. The theatre has a stage 100 feet long, including 22 on the stage; it is under four capelmeters, with 33 assistants. Supernumeraries, scene shifters, and other employees number 285, including the stage-maker, a washerwoman, an ironer, a scouring woman, and a "mistress of the chimney-sweepers." Altogether, the force numbers 737. Since the creation of the new house 185 operas and ballets have been produced. "Abu Hassan," which consumes 60 minutes, is the shortest work. The longest is "Die Meistersinger," which takes 160 hours and 40 minutes. The opera receives an annual subvention of 300,000 gulden from the Emperor, and the accounts for 1893 show a deficit of 100,000. The gulden is worth about 40 cents.

The National Sængerfest, which will begin at Madison Square Garden, New York, on Saturday evening, June 23d, continuing for three days, will include the German, French, Italian, and English. Mme. Amelia Materna, Mme. Emma Jinch, Mme. Lilian Blauvelt, Mr. Emil Fischer, Miss Maud Foy, Mr. Victor Herbert, and others, will be present. The opening concert will be given in honor of the visiting singers, and will be under the direction of Carl Hein, who will also direct the orchestra. The two matinees at which the prize singing will take place will occur on Sunday and Monday. It is the first time in over a quarter of a century that such a celebration of such magnitude has been attempted in New York. At the end of this month the honorary committee on reception, numbering 100 persons, will meet in New York. Members of their body to Washington to invite the President and Mrs. Cleveland to attend the festival at the request of the organizers. Mr. J. R. Morrissey is manager of the festival.

## MAJOR AND MINOR.

W. H. Harrison, Jr., of Mobile, Ala., bids fair to put that city in a attitude of congaulation. He has a fair daughter seventeen years of age, tall and strong, who is pronounced by musicians to give promise of becoming one of the leading artists of this country. She is ambitious, a graduate of a noted conservatory, and highly cultivated.

It is thought that after the celebration of the centennial of the birth of George Washington will place this year, M. Ambrose Thomas, which take from his post. It is a little curious that since the foundation of the institution it has only had four chiefs, all veterans who are inclined to upward of eighty years of age, viz., Sarrette, Cherubini, Aubert and M. Thomas.

An organ recital was given at the M. E. Church, Belleville, Ill., on Friday evening, April 27th, by Dr. Jackson, F. R. C. O., before a large and fashionable congregation. The organ is a new one built by Mr. Jos. Gratian, of Altoona, Pa., with many beauties, together with Dr. Jackson's magnificent playing, were much admired. Miss Jessie Ringen, of St. Louis, gave two solos with excellent taste.

Gonno, finding in Carous Duran, the painter, a sympathetic friend, decided to devote his time to giving him sittings for a portrait. The Paris *Figaro* has collected a few of these intimate expressions:—"Bach is the Colossus of Rhodes, under which all musicians pass; he is the most touching, the most brilliant, and Bach the most universal. In him all music is perfected. There is no Greek nor ancient nor Flemish nor Italian art. Art is eternal, and what is eternal is everywhere and in all times, and that is life. To live is to love. Life is life and is love. To live is to love. I feel as young as when I was 20. What ages in us is the musician; the tenant never ages."

W. T. Best, who is generally considered as the foremost of English brass instrument makers, has been compelled, by ill health to retire from the profession. American musicians passing through Liverpool used to make a point of calling on him, to see his performances in St. George's Hall. These recitals were marvelous displays of technical skill combined with manically fine playing.

Alnoie Sax, the celebrated French manufacturer of musical instruments, died recently. Paris, devoted himself at first to making clarinets, and in 1838 he exhibited a bass clarinet of remarkable quality at the Exposition Universelle. He had a double bass in B flat, but in 1836 established himself in Paris, where in 1838 he constructed his first saxophone. This led to an entire reform of the whole series of brass instruments, and he added to the list several new ones, usually known by names in which that of the inventor forms a part. When his instruments were first adopted, the cornets, euphoniums and bassoons were banished from army bands. Among his inventions are an ascending piston instead of a group of descending pistons, the saxhorn, the saxbells and six pistons, the saxhorn, the saxtromba, and the saxophone.

Several wealthy citizens of New Orleans have formed a company to guarantee a season of French operas at the Grand Theatre in the winter. The subscriptions already amount to \$12,000.

Leoncavallo, the composer of "I Pagliacci," has been requested by Emperor William, of Germany, to compose a patriotic opera for the Royal Opera House at Berlin. The Emperor has also ordered Brandenburg history, and the Elector Frederick II. is the principal personage in the story. Leoncavallo has laid aside all his other work to fulfill the Kaiser's wish.

"Lohegrin" will be produced for the first time at Bayreuth during the coming festival in July, and the full cast has now definitely been settled by Frau Cosima Wagner, wife of Richard Wagner, Jr. Fr. Dresler, of Munich, will be Elsa; Fr. Termini, likewise of Munich, will be Ortrude; Herr Reichmann will be Siegmund; and Herr von Krosigk, of Vienna, will be the King; Dr. Richter, conducting. The cast will, however, occasionally be changed, and before the festival opens it is understood that Madame Nordica will take the part of Elsa. "Lohegrin" will at Bayreuth be performed in its entirety, and without "cuts."

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Johann Strauss, the composer, will celebrate his musical jubilee in Vienna shortly. He was a clerk in a savings bank before he began writing waltzes.

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According to *L'Art Musical*, Mme. Wagner has discovered a new tenor. His name is Burgstallers. He was a woodcutter by trade, and it appears that he has developed his voice by his habit of singing to encourage himself in his work. He has been sent to Bayreuth for his musical education.

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